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ASPECT RATIO	MAIN SOUNDTRACK	FEATURE LENGTH	DISC FORMAT	SUBTITLES	AUDIO NAVIGATION
1080i/16:9 & 4:3	English, DTS HD MA	1,070 mins approx	8 x BD50	English for the Hard of Hearing	Available on this release

SPECIAL FEATURES	ASPECT RATIO	MAIN SOUNDTRACK	SUBTITLES
	16:9 & 4:3	English, DTS HD MA	English for the Hard of Hearing

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This content was originally broadcast in 1972 and reflects the language and attitudes of the time.

This work contains flashing images which may affect viewers who are susceptible to photosensitive epilepsy.

The special features in this release are a mixture of standard and high definition.

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BBC
DOCTOR WHO
THE COLLECTION
SEASON 9

THE DREAM TEAM

WELCOME TO SEASON 9

Incoming producer Barry Letts and script editor Terrance Dicks had formed a successful partnership as they embarked on their overhaul of the programme for its eighth season in 1971. For Season 9, they would consolidate their vision for the show, taking the contemporary-Earth-bound Doctor and his companion Jo back into space and introducing thrilling new monsters that would quickly become fan favourites, and, in the case of the Sea Devils, endure well into the next century.

During Season 8, Letts and Dicks had introduced the renegade Time Lord known as the Master, who went on to appear in all five stories – a move that in hindsight was felt to be overkill. This time round, Roger Delgado's suave villain would be confined to two 'blockbuster' appearances.

The season would open with *Day Of The Daleks*, a fast-paced four-parter which saw the return of the Doctor's greatest foes after a five year absence. Although often dismissed by the cast, this adventure has become a fan favourite over the years, partly due to its availability as one of the earliest VHS releases.

The Curse Of Peladon takes the Doctor and Jo back into space, to the planet Peladon where they meet the colourful delegates of the Galactic Federation. The Doctor's old adversaries the Ice Warriors return to the series for the first time since 1969, only this time they're recast as the good guys – a clever twist that is sadly never repeated. With a claustrophobic callback to the black-and-white years of the programme, this is a much-loved classic adventure that would spawn a sequel two years later.

The Sea Devils has gone down in *Doctor Who* history as one of the classics, featuring the return of the Master, some lush location work, and of course the eponymous monsters themselves – a brilliant mask design by John Friedlander that endures to this day.

The Mutants is an ambitious, political story with (again) some impressive creature design and location work.

Bringing the season to a dramatic climax is the six-part *The Time Monster*, which combines Greek mythology and science-fiction in an attempt to repeat the success of last season's *The Daemons*.

While Letts and Dicks were the off-camera 'dream team', Jon Pertwee and Katy Manning are dynamite as the Third Doctor and Jo, continuing to forge one of the most successful and charming onscreen pairings of Doctor and companion. Their scenes together are always a joy to watch.

Many of the episodes from this season suffer as a result of the BBC's junking of the master videotapes in the 1970s, but the affected stories have all been meticulously restored especially for this Blu-ray release, meaning they have never looked or sounded as good on home media. So sit back and enjoy twenty-six comforting slices of classic *Doctor Who*...

DOCTOR WHO

starring JON PERTWEE in The Day of the DALEKS

By Louis Marks

An exciting four part adventure in which The Doctor (Jon Pertwee) comes face-to-face with his oldest and deadliest enemy...

World peace hangs in the balance. Sir Reginald Styles, a high-ranking diplomat is the only person that stands between mankind and a third and final World War. But a mysterious and savage guerilla force from the 22nd century believe Styles is the agent that shaped their terrifying future and therefore must die...

The Doctor and Jo find themselves flung into the guerillas' world; a brutal dictatorship policed by the merciless and ape-like Orgrons. The Daleks have invaded Earth, enslaved the population and face certain triumph unless The Doctor betrays all he believes in and condones the cold-blooded murder of Styles in an attempt to change the course of history...irrevocably.

Running time: 90 mins approx

Produced by Barry Letts Directed by Paul Bernard

Cover Design: Sid Sutton

UNIVERSAL
Suitable for all

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DOCTOR WHO

THE DAY OF THE DALEKS

The Day of the DALEKS

DOCTOR WHO

U

starring JON PERTWEE

COMPLETE & UNEDITED

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DOCTOR WHO

THE COLLECTION SEASON 9

DISC ONE

DAY OF THE DALEKS

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DAY OF THE DALEKS

FOUR EPISODES
STORY CODE KKK BROADCAST 1 JANUARY 1972 – 22 JANUARY 1972
WRITTEN BY LOUIS MARKS PRODUCED BY BARRY LETTS DIRECTED BY PAUL BERNARD

The Doctor and Jo battle foes from the future as human guerillas, Daleks and their Ogron henchmen descend on a world peace conference...

DISC ONE

- ORIGINAL BROADCAST VERSION
Four episodes as broadcast in January 1972.

- AUDIO COMMENTARY
With Anna Barry (Anat), Jimmy Winston (Shura), producer Barry Letts, script editor Terrance Dicks and vision mixer Mike Catherwood.

- INFO TEXT
Production insights and trivia delivered via an optional subtitle track.

- MAKING-OF DOCUMENTARY
Cast and crew recall the making of this serial.

- BEHIND THE SOFA
Katy Manning (Jo Grant), Peter Davison (The Doctor), Wendy Padbury (Zoe), Sarah Sutton (Nyssa), Janet Fielding (Tegan), Sophie Aldred (Ace) and Season 9 director Michael E Briant convene to look back on the 1972 season. First up, the Daleks invade a country house...

- A VIEW FROM THE GALLERY
Producer Barry Letts and vision mixer Mike Catherwood visit a studio gallery at the former BBC Television Centre to discuss how *Doctor Who* was made in the 1970s.

- BLUE PETER
A *Doctor Who* segment broadcast 25/10/71.

- NOW AND THEN
Revisiting the filming locations.

- BBC TRAILS & CONTINUITIES

- HD PHOTO GALLERY
Location, studio, promotional and behind-the-scenes images.

- AUDIO ARCHIVE
Featuring a Radio 4 interview with Terry Nation, broadcast 06/02/72, and a Radio 3 Dalek documentary hosted by Matthew Sweet, broadcast 14/07/22.

- PDF WRITTEN ARCHIVE
Includes a treasure trove of previously unreleased production paperwork, the Doctor Who Annual, *Radio Times* clippings, studio floor plans and more.

DISC TWO

- DAY OF THE DALEKS - OMNIBUS VERSION
The feature-length edition of the story, broadcast on BBC1 on 03/09/73. Now missing from the archives, this has been reconstructed using HD episodes and restored soundtracks.

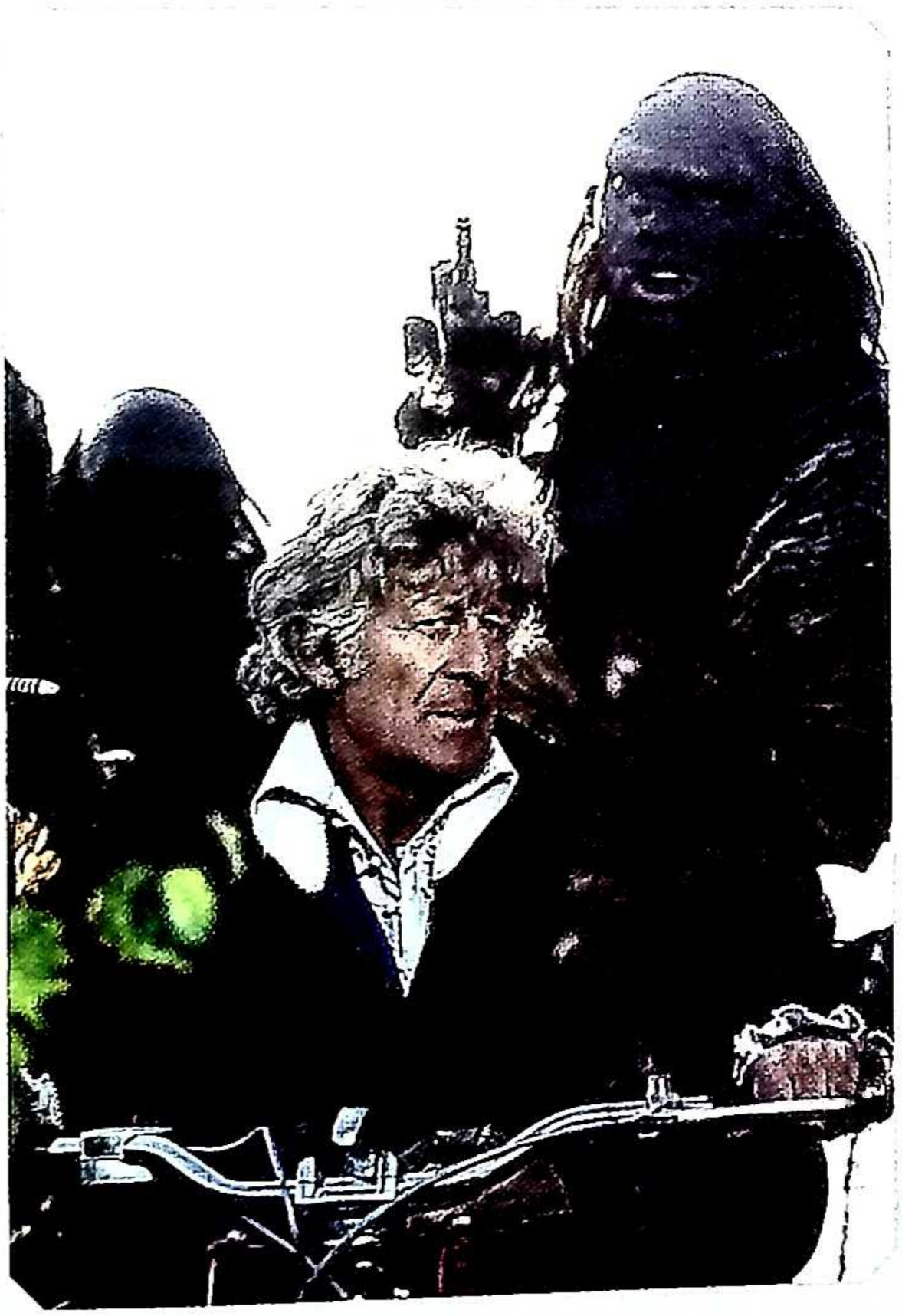
- DAY OF THE DALEKS – SPECIAL EDITION
A look behind the scenes of the Special Edition.

- THE CHEATING MEMORY
Why memories of old *Doctor Who* episodes might seem better than reality.

- THE UNIT DATING CONUNDRUM
Exploring the possibilities of when exactly the UNIT stories were set.

- TEASER TRAILER

- CONVENTION FOOTAGE
Footage from Monstercon II, held on 01/11/86, with Nicholas Courtney (Brigadier Lethbridge-Stewart) and Richard Franklin (Captain Yates).



DEVELOPMENT

"I'm not sure why they came back to me to be honest," writer Louis Marks told *Doctor Who Magazine*. Marks had contributed the story *Planet Of Giants* to the programme's second season, over a decade before he was approached by the series' current production team of script editor Terrance Dicks and producer Barry Letts. "Barry was a wonderful technician – he always pushed the technology when filming *Doctor Who*. When we had the read-through for *Day Of The Daleks*, I remember him lecturing the cast on how this was deadly serious. This is what the series needed at the time."

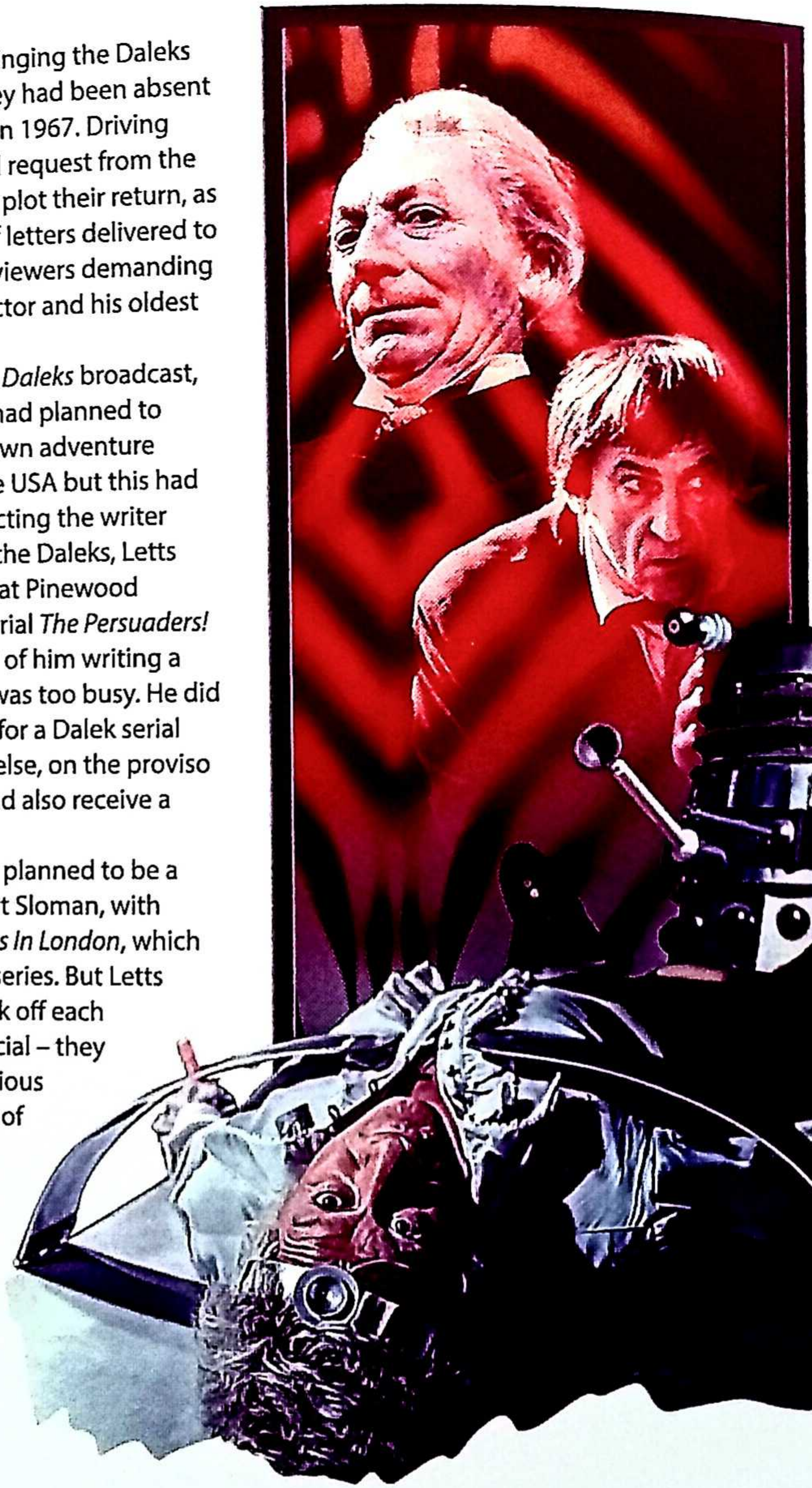
Marks had worked on an ITV drama called *Market In Honey Lane* with *Doctor Who's* regular writer Robert Holmes, and it was likely this link that led to an invitation to submit story ideas in 1970. His pitch involved time travel paradoxes, and how history might be changed. "The concept captured the imagination, because Israel was a little nation apparently about to be extinguished. My little concession to that were the names of the heroes – they were all Israeli – Boaz, Anat, Monia. There was a feeling that we were heading towards a world war, because the Russians looked as if they were going to take sides, then the Americans, and things might have escalated. It was very much in the ether at the time, so that was my starting point. If there was a war, could you go back to the point where things went wrong and change history?"

On Friday January 22nd 1971, Marks was formally commissioned to write a four-part storyline called *The Ghost Hunters*, which it was hoped could open the Ninth Season in 1972. With the outline accepted by the production office, scripts were commissioned about a month later. However, in the spring, Letts and

Dicks began considering bringing the Daleks back to the programme; they had been absent since *The Evil Of The Daleks* in 1967. Driving this decision was a personal request from the BBC's Managing Director to plot their return, as well as a constant stream of letters delivered to the production office with viewers demanding a rematch between the Doctor and his oldest enemies.

Following *The Evil Of The Daleks* broadcast, Dalek creator Terry Nation had planned to launch the Daleks in their own adventure series with finance from the USA but this had failed to materialise. Suspecting the writer might be open to reviving the Daleks, Letts and Dicks met with Nation at Pinewood Studios on the set of the serial *The Persuaders!* and mooted the possibility of him writing a story for 1972, but Nation was too busy. He did however grant permission for a Dalek serial to be written by someone else, on the proviso that he could approve it and also receive a credit and fee.

This story was originally planned to be a six-parter written by Robert Sloman, with the working title *The Daleks In London*, which would conclude the 1972 series. But Letts and Dicks were keen to kick off each series with something special – they had achieved this the previous year with the introduction of the Master, and felt that incorporating the Daleks into the first story for Season 9 would be a publicity-friendly gimmick to launch the next series. Dicks suggested that the Daleks could easily be



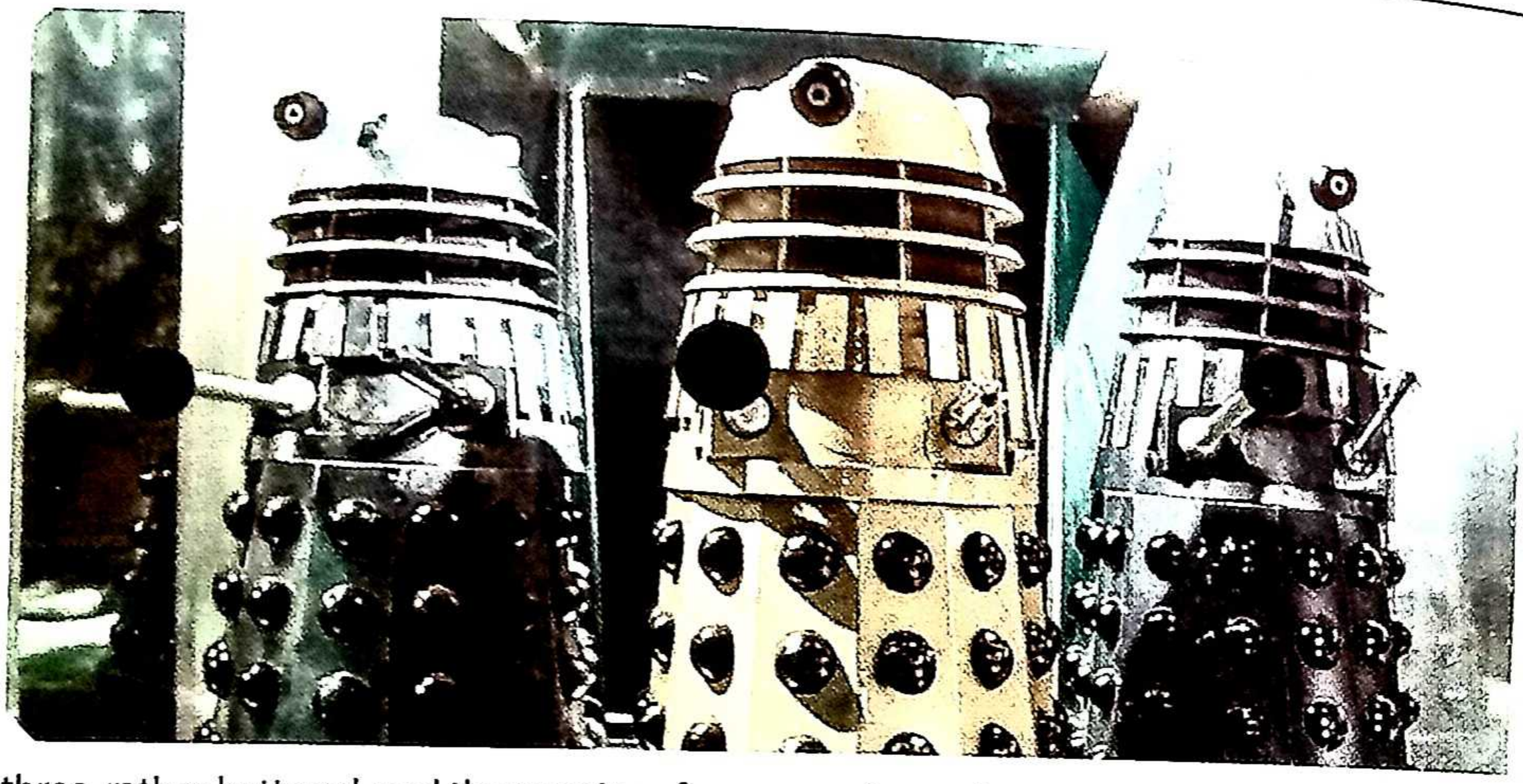
incorporated into Louis Marks' story and the writer was briefed to feature them.

As the scripts progressed, *The Ghost Hunters* was retitled *Years Of Doom* and then *The Time Warriors, Return Of The Daleks* and *The Day Of The Daleks*. The scripts referred to the Dalek henchmen as 'Monsters', and they were only christened 'Ogrons' shortly before production began.

Barry Letts later explained to *DWM* that he and Dicks were intrigued by the notion of time paradoxes. "Terrance and I had endless ussions; what happens if you go back in time and shoot your grandfather before he's met your grandmother? In a word, time travel is impossible, and so we had to think of reasons that would make it seem possible. In *Day Of The Daleks*, the guerillas were coming back from the future to the present day in repeated attempts to blow up a peace conference. While this was going on, the Doctor had gone ahead into the future to try to sort things out there, and so you had action going on in two places at the same time. Why, we wondered, should these events be going on coincidentally? If you travel forwards in time for a day, and then come back, why do you find that a day has elapsed in your time too? It isn't necessary at all – you could come back the day before if you wanted. In the end, this difficulty really got on top of us, so we had Jo say to the Doctor "Why don't we go back to the day before, and get it right this time?" – to which there is no real answer. So what the Doctor says is "Ah well that's the Blinovitch Limitation Effect," and when Jo says that she doesn't understand, the door opens and in come the guerillas. So we never explained that, but it provided us with a way out of time paradoxes."

PRODUCTION

Paul Bernard was attached to direct the serial after being recommended to the production team by Robert Holmes; Bernard had recently directed episodes of *Market In Honey Lane* that Holmes had written. To prepare for the story, Bernard viewed episodes of *The Dalek Invasion Of Earth* at the BBC, and later went down to the prop store to check on the existing Dalek casings. "I was a bit dismayed, I must admit. When we went downstairs to the storeroom where these things were kept, I don't think anyone knew how many there were. We found



three, rather battered, and the remains of a fourth, which was put in for refurbishment. A costing was done, and everyone was astonished at how much it was going to cost to make a Dalek. With all the other costs that were already being judged, Barry decided that he had no more money for that sort of thing, and so it was down to my ingenuity to do the best we could. They were so immobile. They couldn't go up or down, or even really sideways. They couldn't do anything except move on a flat plain, and the designer with whom I was working in preparing sets and everything had to face up to this. It was just impossible to make them look and behave threateningly and frighteningly, because, on top of all that, they were quite innocuous really."

Jon Pertwee concurred. "It's well known now, but my pet hate is the Daleks. I couldn't bear the things, and can't imagine how they could be so popular. They looked so primitive to me, trundling round in the studio, and it was a great fight for our directors to make them look anything more than a heap of old plywood on castors. It was just my luck that we did several Dalek stories and I squirmed my way through each and every one of them, *Day Of The Daleks* being the worst. The story was such a complete anticlimax, with about three Daleks supposedly making up an invasion force. I found that a great shame, as Paul Bernard, who was the director, was one of the best, and I think he nearly had a nervous breakdown trying to make it look good."

Bernard and Letts discussed the effects work for the story, with the director keen to test alternative CSO colours (colour separation overlay, more commonly known as 'blue screen' work) for use in the studio. It was decided to use yellow as the keying colour – which can be seen in the doorway of the Doctor's laboratory and also on the main screen in the Daleks' control room. A CSO test session was carried out with stunt performer Rick Lester doubling for the Doctor, an Ogron, a guerilla and a guard with Wendy Taylor as Jo Grant. The session tested gun effects, the Episode One sequence where the Doctor and Jo meet their future selves, and time tunnels.

A readthrough was held for the serial in early September, the cast having had a break over the summer since finishing recording on *The Daemons* in late May. As the cast assembled to rehearse, the regular team of Jon Pertwee, Katy Manning, Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Yates) and John Levene (Sergeant Benton) found themselves missing Roger Delgado, who had appeared with them in the majority of the episodes in the previous season. "Roger Delgado was a dear mate, part our family," recalled Katy Manning, "so it was strange not having him there when we came to do the Daleks."

Location filming began on Monday 13th September at the mansion and estate of Dropmore Park in Buckinghamshire, the location chosen for Auderly House. The first day of filming included the climactic shots of Daleks and Ogrons invading the house. John Levene found the Ogrons to be "awesome" *Doctor Who* monsters. "They wore half-masks, with long hair and leather chests. They were really gutsy monsters. It's so much more menacing and believable to have a monster come up to the Doctor and knock him for six, than to have something come up (and threaten extermination)."

"The men inside were taller than Jon," Katy Manning told *DWM*, "and very menacing. They were always very charming to me, but some of them knew what the inside of a prison looked like."

Two days were spent at the mansion location, capturing battle shots as well as scenes covering the guerillas, the Doctor and Jo's arrival and the delegates' evacuation in Episode Four, a sequence which Pertwee found disappointingly leisurely.

Next, the cast and crew spent two days at Bulls Bridge in Hayes, a railway bridge over the Grand Union Canal. Scenes here involved the use of the tunnel entrance and surrounding land. The Honda motorised tricycle that the Doctor and Jo use to attempt to escape from the Ogrons had been featured at the 1970 London Motor Show, where Jon Pertwee had taken a fancy to the vehicle and suggested to Letts it could be incorporated.

Studio rehearsals commenced on Wednesday 22nd September, with recording of Episode One at the BBC Television Centre's TC4 on the evening of Monday 4th October. Episode Two was recorded the following evening; by now, *Doctor Who* had a production schedule that usually involved recording two episodes a fortnight rather than one per week which had been the norm, allowing the production team more planning and rehearsal time.

Guest actor Scott Fredericks recalled his fight sequence with the Doctor when he spoke to *DWM*: "I played Boaz and I had a lot of scenes with Anna Barry (Anat) and Jimmy Winston (Shura). There was no great subtlety but it was amazing fun – very much a 'cowboys and Indians' kind of script. There was this fight that I did (with Jon Pertwee), which he choreographed. He'd convinced the director

that he knew all about fighting, but it ended up looking quite comical."

Following a second rehearsal block, Episodes Three and Four were recorded on Monday 18th and Tuesday 19th October. It had been planned that the Doctor and Jo would return to the lab at the conclusion of Episode Four, where they would meet their past selves (basically replaying the lab scene from Episode One). But with the studio sessions close to over-running, this scripted exchange was abandoned and never shot.

Model work of Auderly House exploding was filmed in the puppet theatre at the BBC Television Centre.

In post production, minor cuts were made for timing reasons, while incidental music was supplied by the series regular composer Dudley Simpson.

RECEPTION

The new series was promoted on *Blue Peter* a few months before its launch, and the serial was granted a prestigious *Radio Times* cover with striking artwork from Frank Bellamy (available to view on this disc's PDF Archive). A special trailer was shot to promote both *Doctor Who* and the *Radio Times*, which saw the Daleks visit several famous London landmarks but this sadly no longer exists in the archives.

Ratings for Day Of The Daleks were high, with 9.8 million tuning in for the launch episode. 10.4 million returned for Episode Two, with 9.1 million coming back for the last two installments.

The story was edited for a special feature-length repeat on Monday 3rd September 1973, watched by 9.8 million viewers. The omnibus version can be seen on Disc 2 of this Blu-ray set.

In a 2013 *Doctor Who Magazine* story poll, *Day Of The Daleks* came 65th out of 241 stories with a 77% approval rating.

AFTER IMAGE

Day Of The Daleks was novelised by script editor Terrance Dicks and published by Target Books in 1973 with cover and interior illustrations from Chris Achilleos. It was reprinted many times, notably with a new cover by Andrew Skilleter in 1981 (also in hardback for the first and only time) , and another new cover by Alister Pearson in 1991.

The story was released on VHS in July 1986 in compilation form, and then reissued in its uncut episodic format in February 1995. A laserdisc was issued in the US in January 1992, and 1997 in the UK. A double-disc DVD followed in September 2011.

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DOCTOR WHO

THE COLLECTION
SEASON 9

DISC TWO
DAY OF THE DALEKS
(OMNIBUS/SPECIAL EDITION)

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Again, the terrifying cry rang out. The Doctor quickened his pace along the gloomy tunnels of the castle. Suddenly, from the darkness lumbered the mighty Aggedor, Royal Beast and Protector of the Kingdom of Peladon!

The Doctor fumbled in his pocket. Would the device work? As he trained the spinning mirror on the eyes of Aggedor, the terrible claws came closer and closer...

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DOCTOR WHO AND THE CURSE OF PELADON

BRIAN HAYLES

DOCTOR WHO

AND THE CURSE OF PELADON

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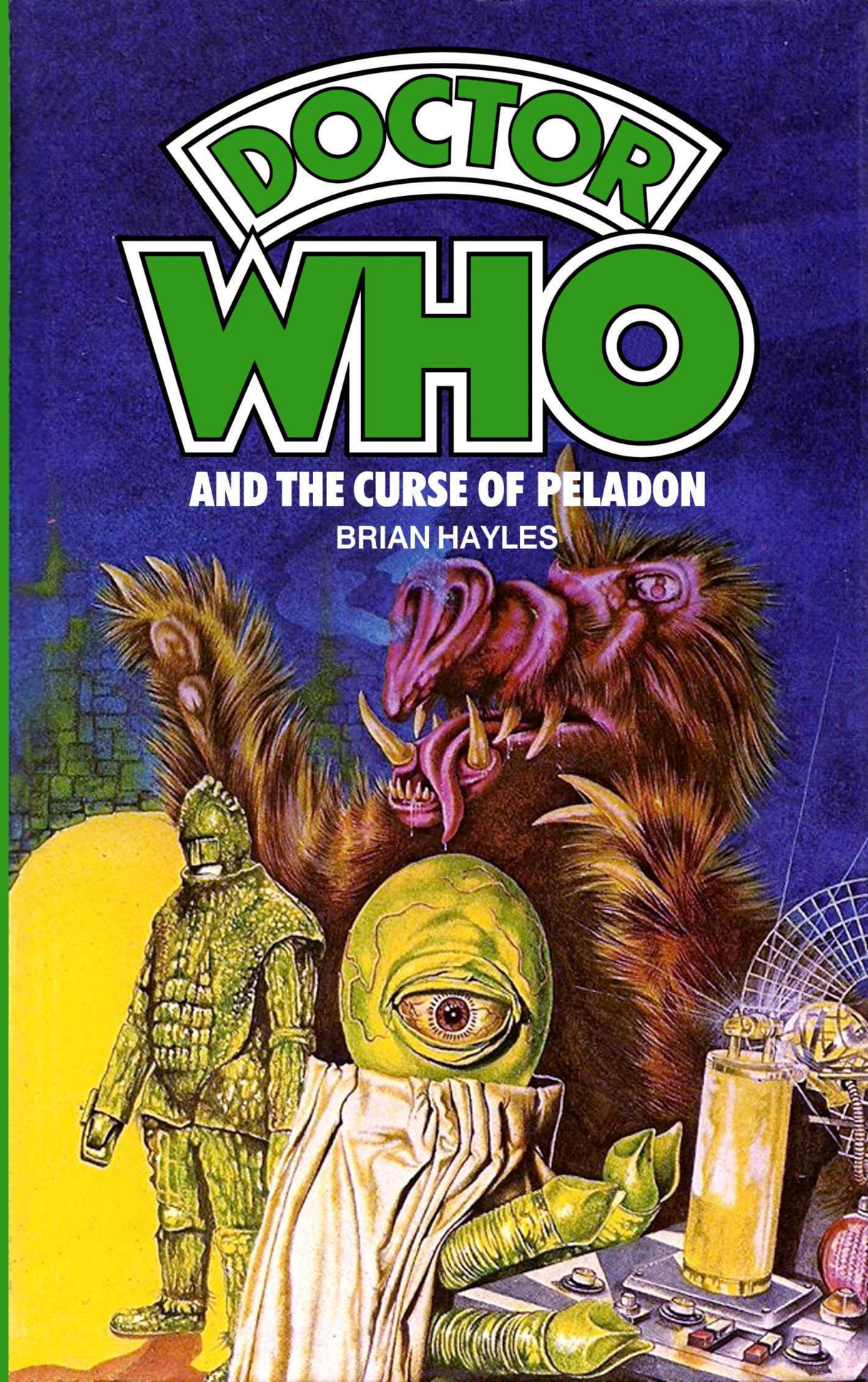

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BBC

DOCTOR WHO

THE COLLECTION
SEASON 9

DISC THREE
THE CURSE OF PELADON

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THE CURSE OF PELADON

FOUR EPISODES
STORY CODE MMM BROADCAST 29 JANUARY 1972 – 19 FEBRUARY 1972
WRITTEN BY BRIAN HAYLES PRODUCED BY BARRY LETTS DIRECTED BY LENNIE MAYNE

The Doctor and Jo travel to the distant planet Peladon, where they encounter a menagerie of monsters including the Doctor's old foes the Ice Warriors...

AUDIO COMMENTARY
With Katy Manning, Barry Letts, Terrance Dicks and production manager Chris D'Oyly-John.

INFO TEXT

MAKING-OF DOCUMENTARY
A look back at the first installment of the Peladon saga, with cast and crew.

BEHIND THE SOFA
Our Season 9 team visit Peladon and face the wrath of Aggedor.

JON & KATY FEATURETTE
A look at the close working relationship between Season 9's leading actors, and the special bond between the Third Doctor and Jo.

STORYBOARD COMPARISON
Comparing visual effects storyboards with the finished episodes.

FILM FOOTAGE
16mm material from the fight sequence in Episode Three.

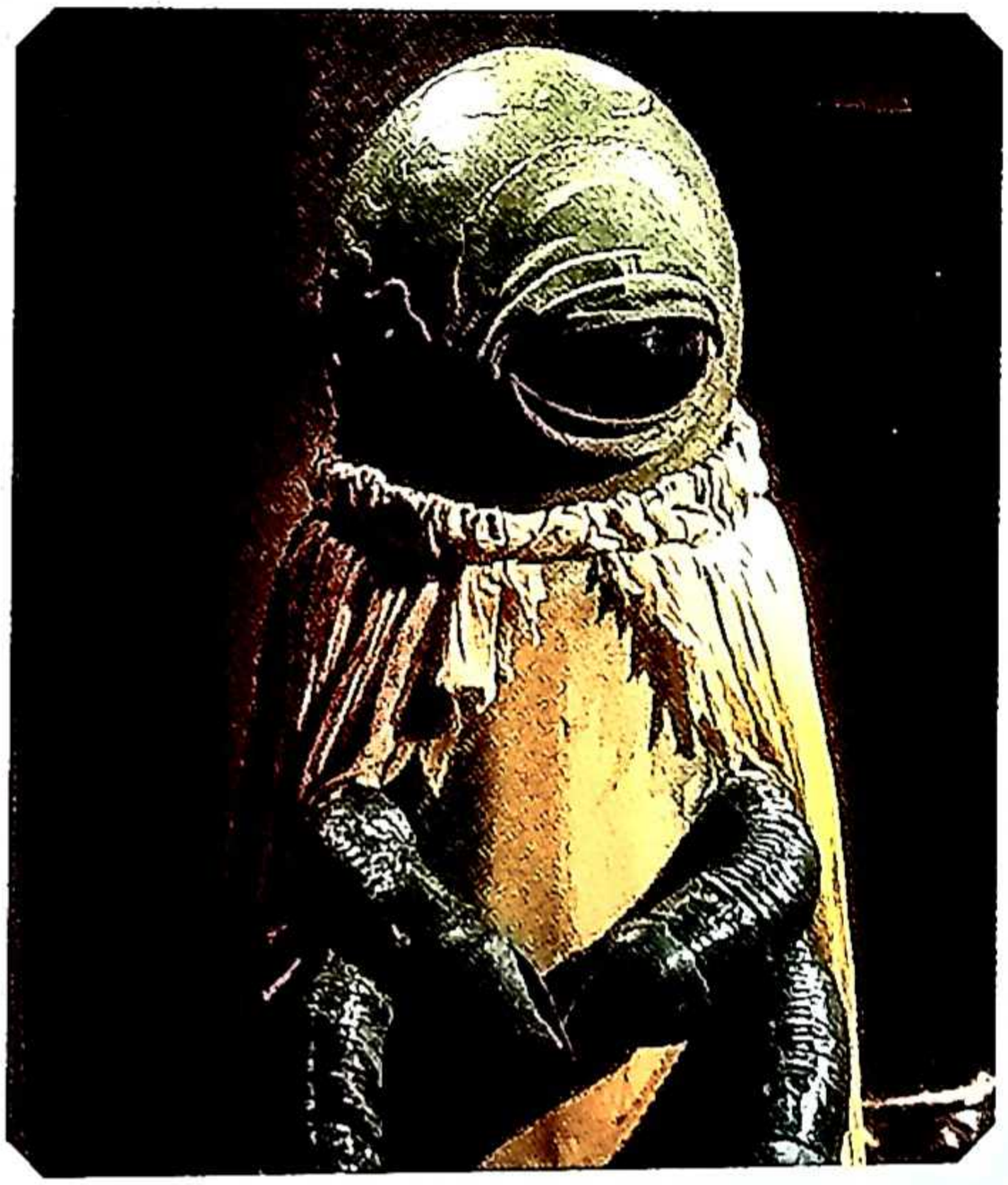
BBC TRAILS & CONTINUITIES
From original and repeat screenings.

HD PHOTO GALLERY

AUDIO ARCHIVE
Jon Pertwee reads the abridged BBC audiobook of *The Curse of Peladon*.

PDF WRITTEN ARCHIVE
Includes scripts, production paperwork, Radio Times cuttings, VFX designs, storyboards and notes from the author Brian Hayles.

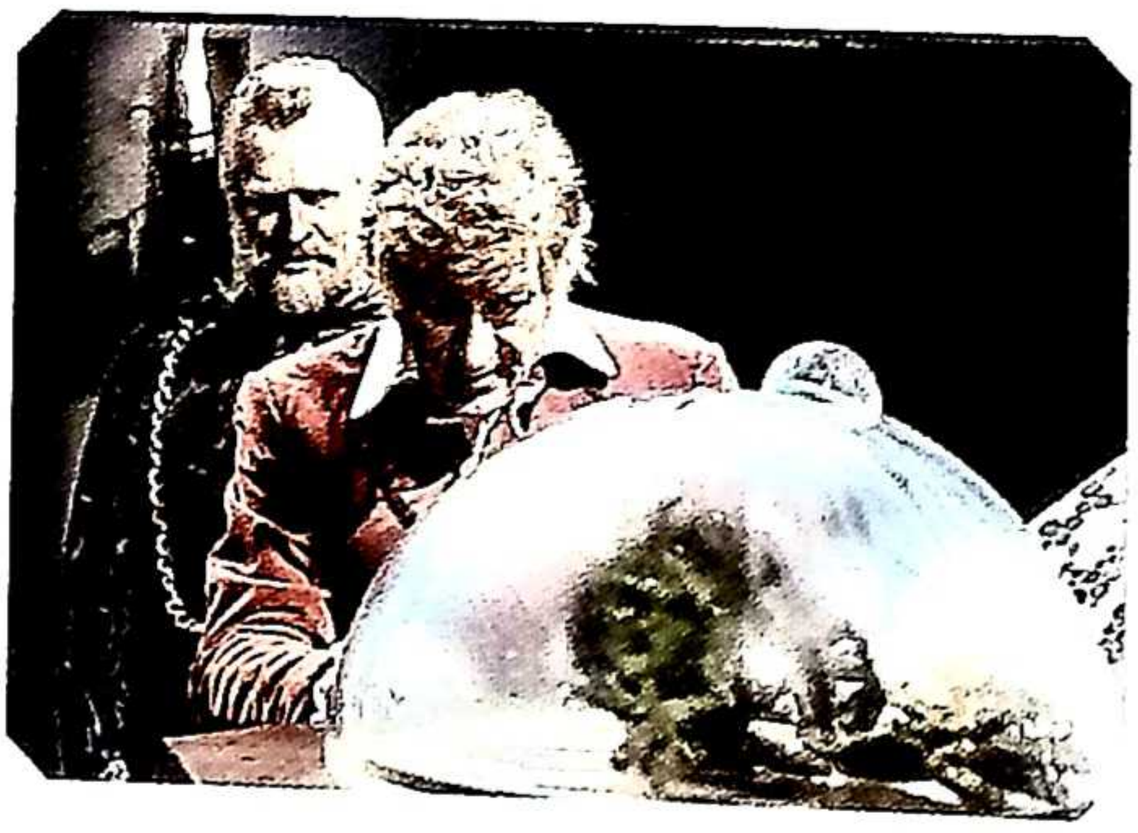
DVD VERSIONS
Presented in standard definition, versions of the episodes used for DVD release converted to PAL from the only existing NTSC colour tapes.



DEVELOPMENT

While planning Season 9, the production team of producer Barry Letts and script editor Terrance Dicks wanted to refresh the series which had predominantly been set on contemporary Earth since the Doctor's exile in *Spearhead From Space*. They decided to feature more monsters, harkening back to the 1960s 'Monster Era', and include several stories that allowed the Doctor and Jo to travel in the TARDIS, an experiment that had proven successful with *Colony In Space* the previous year.

In 1971, writer Brian Hayles submitted several storylines for consideration. Hayles had contributed to the programme before, devising both the Toymaker and the Ice Warriors, two popular 1960s adversaries. Letts and Dicks weren't keen on his latest proposal but invited him in for an exploratory session where new ideas were discussed, the result of which was an outline for a four-parter which would involve no expensive location filming. Also featuring the return of Hayles' Ice Warriors, the story *The Curse Of Peladon* was commissioned for development in May - this would be set on a planet about to enter into the Galactic Federation, drawing real-world parallels with the United Kingdom's upcoming entry into the European Union.



While planning the season, it was decided to record *The Curse Of Peladon* third in production order but transmit it second, using the story recorded prior (*The Sea Devils*) to separate the season's two alien planet adventures.

PRODUCTION

Lennie Mayne was chosen to direct the serial. "Lennie was from Down Under," production manager Chris D'Oyly-John told *Doctor Who Magazine*, "and didn't suffer fools gladly. He had a slightly wicked sense of humour." Ian Scoones would handle the visual effects, his first credit in a long association with the programme. Costumes were provided by Barbara Lane (who had worked on *The Claws Of Axos* and *The Daemons* the previous year) with make-up by Sylvia James, fresh from the previous story in recording order, *The Sea Devils*.

The leading guest actor for the series was to be David Troughton, son of the Second Doctor, Patrick Troughton. He had appeared briefly in episodes of *The Enemy Of The World* and *The War Games* during his father's time as the Doctor.

"I have to confess that I fell in love with David Troughton," recalled Katy Manning, whose character Jo would enjoy a fledging romance with King Peladon. "Outside of the production team that I worked with, he was the only person to walk into the room and make my eyes come out on stalks. I fall in love very easily."

Troughton enjoyed his work on the serial. "It was the first part that I'd not actually had to audition for - I think Barry Letts asked me to do it. I had a funny wig – a blond one with a pink streak down the middle. Then there was Aggedor – a stuntman played that, and Stuart Fell played that funny Cyclops creature,

or rather he was inside it, and someone else played the voice."

Returning as an Ice Lord, Izlyr, actor Alan Bennion was also amused by the character of Alpha Centauri. "It was a bit funny because it had little net curtains around it, and one big eye. Ysanne Churchman did the voice - she would be sitting behind the screens in the studio somewhere with a little monitor, doing the voice live, and [stunt performer] Stuart Fell would be making the gestures on set." "We got the miming going quite well," remembered Fell (who is also interviewed for his own documentary as part of this Blu-ray set). "I knew all the lines, and in my head, I'd be repeating them along with her so that I was moving at the right times."

Joining Alpha Centauri in the monster parade was Arcturus, a visual effects creature designed by Ian Scoones and operated by Dalek performer Murphy Grumbar, and Aggedor, the shaggy, horned monster of Peladon played by Nick Hobbs (previously seen in the flesh as the hypnotised UNIT driver in *The Claws Of Axos*). Alongside Alan Bennion, Sonny Caldinez returned as an Ice Warrior, Ssorg, wearing a costume made for *The Ice Warriors* in 1967.

One major monster twist in the Peladon story, however, was that the Doctor's old enemies the Ice Warriors were to be his allies. "I found that change in direction a bit strange," Alan Bennion told *DWM*, "although it didn't really cause me many problems. I still had to do the same voice, and there was very little you could do with things like subtle inflection. I can vividly remember the first rehearsal for that story; I was talking around the room as I knew I would have to walk once I got the rubber boots and things, and Jon Pertwee thought it was hilarious. He was falling about, because

there was this strange actor galumphing about the studio in perfectly ordinary trousers and jacket, and he didn't know what the hell was happening!" Alan's costume was tweaked for this story to include a cape for the first time. "I asked for that, because I felt that my original costume didn't make my figure look its best. It gave me more bulk, and a bit of a 'top', Without it, I looked a little bit like a pregnant lizard. I think another reason that I had that little cape was to hide the dodgy bits of the costume!"

Modelwork of the TARDIS and citadel was the first material to be shot for this story, in the puppet theatre at Television Centre from Wednesday 15th to Friday 17th December 1971. Also on the 16th and 17th, Jon Pertwee and stunt performer Terry Walsh pre-filmed the Episode Three fight sequence on film in an empty water tank at Ealing, then Pertwee was joined by Katy Manning for the exterior cliff scenes with the TARDIS.

Studio rehearsals commenced on Monday 3rd January after a Christmas/New Year break. Episodes One and Two were recorded in TC4 at Television Centre on Monday 17th and Tuesday 18th January. A second rehearsal block commenced on Thursday 20th, with a scarily tight turnaround – Episode One of the serial commenced on BBC1 just nine days later on Saturday 29th. Two days after this, Episodes Three and Four were taped in TC3.

RECEPTION

Viewing figures remained steady for the first few weeks after the opening Dalek serial, with 10.3 and 11.0 million viewers tuning in for Episodes One and Two. There was a significant dip for Episode Three, with 7.8 million watching, then 8.4 million tuned in for the story's conclusion. Part of the reason for these lower figures was the industrial action sweeping Britain in the winter of 1972, meaning many homes were without power. In some areas, Episode Four of *The Curse Of Peladon* was introduced with colour caption slides and a voice-over recap for those viewers who had been forced to miss out.

In a 2013 *Doctor Who Magazine* story poll, *The Curse Of Peladon* came 93rd out of 241 stories with a 73% approval rating.

The original two-inch videotapes of all four episodes were wiped sometime around 1975 – all that the BBC retained were 16mm black and white film prints struck for overseas sales. But in early 1982, with the search for missing episodes of *Doctor Who* in its infancy, *The Curse Of Peladon* was returned in colour from the BBC's Canadian offices – although the tapes were lower-quality 525-line NTSC recordings. For a 1982 repeat season, the story was transmitted in two fifty-minute episodes using these lower-quality masters. These masters were converted to PAL for the story's DVD release, but the process introduced noticeable artefacts in the picture quality. *The Curse Of Peladon* presented here on Blu-ray combines the higher quality black and white film prints with the colour from the NTSC tapes, and is the best the story has looked since its original transmission.

AFTER IMAGE

The Curse Of Peladon was novelised for Target Books by Brian Hayles in January 1975, with cover by Chris Achilleos and interior illustrations by Alan Willow. For its 1980 hardback edition, a new cover was painted by Bill Donohoe. The paperback was printed with a new cover by Alister Pearson in June 1992.

BBC Video released the story on VHS in August 1993. An abridged cassette audiobook of the novel was released in July 1995, read by Jon Pertwee (also made available on the *Tales From The TARDIS Volume One* CD released in July 2004). A full soundtrack was issued in November 2007 with narration from Katy Manning.

In January 2010, a *Peladon Tales* DVD box set was issued which included this story and its sequel *The Monster Of Peladon.*

Various figurines have been issued over the years of both Aggedor and Alpha Centauri.

TARGET

Whilst visiting the **MASTER**, who has been exiled to a luxurious castle prison on a small island, **DOCTOR WHO** and Jo Grant learn that a number of ships have vanished in the area. Whilst investigating these mysterious disappearances Jo and the Doctor are attacked by a **SEA-DEVIL**, one of a submarine colony distantly related to the Silurians. Soon they discover that the **SEA-DEVILS** plan to conquer the earth and enslave humanity, aided and abetted by the **MASTER**. What can **DOCTOR WHO** do to stop them?

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Gerard Garrett, *The Daily Sketch*

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TARGET

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MALCOLM HULKE

DOCTOR WHO

AND THE SEA-DEVILS

MALCOLM HULKE

BBC

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DOCTOR WHO

THE COLLECTION SEASON 9

DISC FOUR

THE SEA DEVILS

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BBCBD0566D

THE SEA DEVILS

SIX EPISODES
STORY CODE LLL BROADCAST 26 FEBRUARY 1972 – 1 APRIL 1972
WRITTEN BY MALCOLM HULKE PRODUCED BY BARRY LETTS DIRECTED BY MICHAEL BRIANT

The Doctor and Jo are drawn to solve the mystery of sinking ships on the English coast, only to discover that the Master is in league with a reptilian force intent on reclaiming the planet...

DISC FOUR

AUDIO COMMENTARY
With Michael E Briant, Barry Letts and Terrance Dicks.

DOLBY ATMOS & 5.1 SURROUND SOUND
Brand new optional sound mixes.

ISOLATED MUSIC SCORE
Malcolm Clarke's full score for all six episodes.

INFO TEXT
Optional subtitles containing production information and trivia.

MAKING-OF DOCUMENTARY
Cast and crew reminisce over making *The Sea Devils*.

BEHIND THE SOFA
Our viewing panel look back at this adventure.

DEFENDERS OF EARTH
Katy Manning returns as Jo Jones in this special minisode made to promote the release of the Season 9 Collection.

BEHIND-THE-SCENES FOOTAGE
8mm film captured on location, with commentary from director Michael E Briant.

MUSIC FEATURETTE
A look at the incidental music during the Third Doctor era.

NATIONWIDE
An item broadcast just before transmission of this story, on 22/02/72.

SOUTH TODAY
A Sea Devils feature broadcast 19/11/13 including an interview with stunt performer Stuart Fell.

BBC TRAILS & CONTINUITY
From original and repeat screenings.

COMING SOON
Trailer for *The Mutants*.

HD PHOTO GALLERY

AUDIO ARCHIVE
Jon Pertwee interviewed on location by BBC Radio Solent broadcast 21/10/71, and an item broadcast on Radio 4 during *The Sea Devils'* transmission, on 28/03/72.

PDF WRITTEN ARCHIVE
Delve into the official BBC production files, along with scripts, Radio Times clippings, *The Making Of Doctor Who* book and more.

DISC FIVE

THE SEA DEVILS – OMNIBUS VERSION

A special feature-length edition prepared for broadcast over the Christmas period on 27/12/72. Now missing from the archives, this has been reconstructed using HD episodes and restored soundtracks. Available to view with optional Dolby Atmos or 5.1 Surround Sound mixes.

LOCATION LOCATION LOCATION

Katy Manning meets old friends and revisits locations used during production of Season 9.

MICHAEL E BRIANT DOCUMENTARY

A look at the life and career of one of Doctor Who's most popular directors.

STUART FELL DOCUMENTARY

Stuntman Stuart Fell discusses his extensive career, including favourite appearances in *Doctor Who*.

DVD VERSIONS

Presented in standard definition, versions of Episodes One, Two and Three used for DVD release, converted to PAL from the only existing NTSC colour tapes.

DEVELOPMENT

"Looking back, we overdid the Master in his first year," Barry Letts explained to *Doctor Who Magazine*. "He was the main villain in every single story. After a while, the audience twigged this, and started looking out for him, so later we restricted him to one or two stories a season. "Terrance Dicks agreed with this perspective. "The way we found the Master worked best was to keep him up our sleeves, do two or three shows without him, and then suddenly bring him in. It's not as good for the actor, because he loses regular employment, but it becomes an advantage in terms of the show. It's rather like the Daleks; in the early days they relied on them so heavily that every other story was a Dalek story, and they began to lose their punch. If you play the cards too often, you devalue them."

The return of the Master was planned for the third story in transmission order, which would pick up where *The Daemons* left off – with the renegade Time Lord behind bars on present-day Earth. Considering the other elements of the story, Letts and Dicks considered a coastal setting – something the programme hadn't tackled since Fury From The Deep in 1968. Letts decided to investigate the Royal Navy as a potential partner for the serial, the programme having previously received help from the Ministry of Defence for *The Invasion* story in 1968.

Letts was also keen to see the return of the Silurians, the original reptilian inhabitants of Earth as seen in the 1970 seven-parter *Doctor Who And The Silurians*.

It made sense to bring writer Malcolm Hulke back to pen their return; a storyline was developed titled *The Sea Silurians*, with scripts then commissioned on Tuesday 5th May 1971.

Shooting an epic six-parter on the coast in

the freezing conditions of December/January seemed an impossible ask, so it was decided to film *The Sea Silurians* before the studio-bound Peladon story, but switch their transmission order. This also meant that *The Curse Of Peladon* and *The Mutants*, which both featured a trip to an alien world, would be separated by the earthbound sea story.

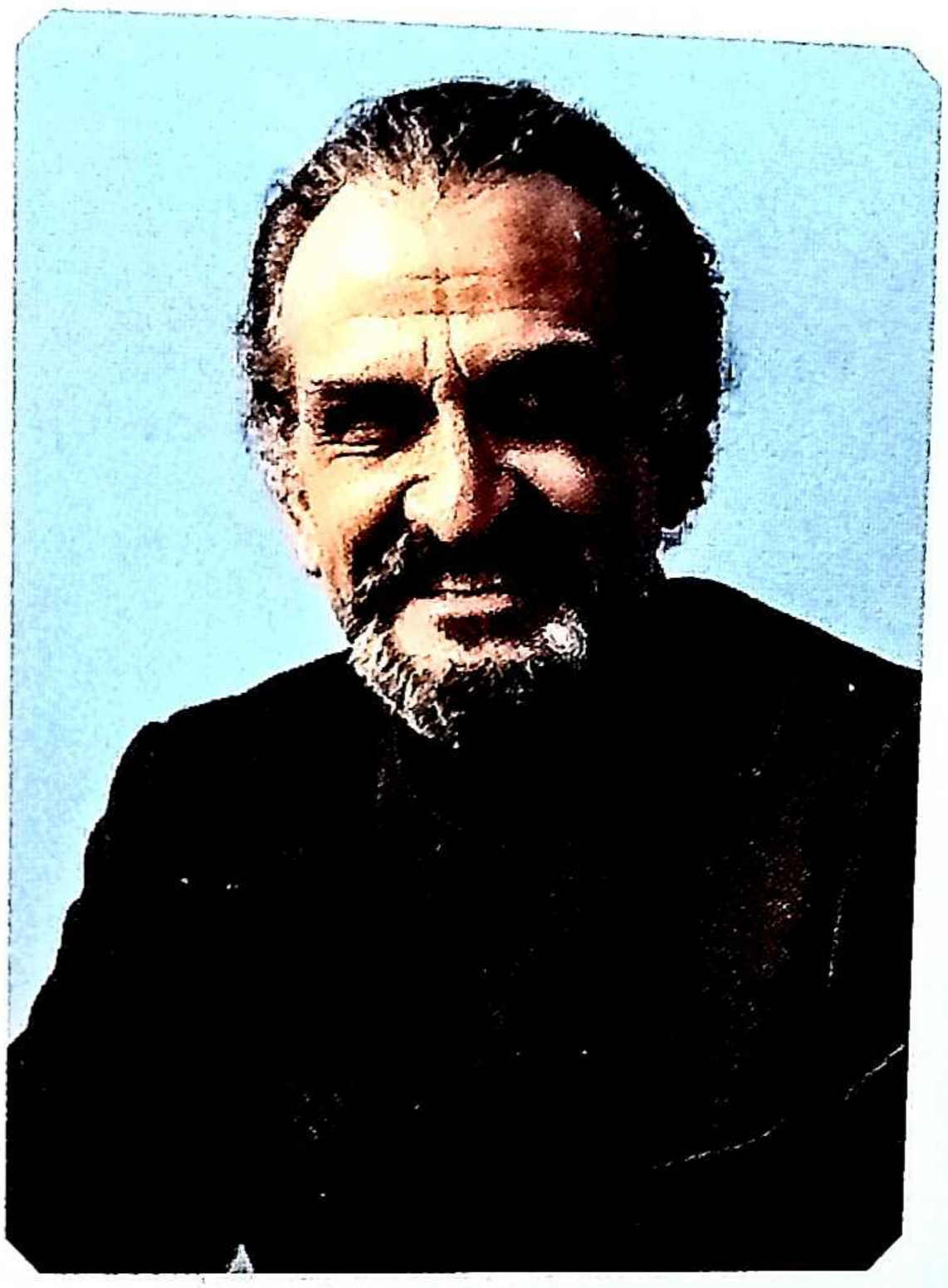
In June 1971 Letts met with the Ministry Of Defence and discussed his plans for the serial. The Navy agreed that the production team could utilise their resources as long as they were portrayed in a positive light.

Scripts were delivered by mid July, and the new title *The Sea Devils* adopted.

PRODUCTION

Michael Briant was assigned to direct what would become a fan-favourite classic adventure. Briant had been a production assistant on *Fury From The Deep* during Season Five, and had directed his first *Doctor Who* for Season 8's *Colony In Space*.

"We worked very hard to find a look for the Sea Devils," the director later recounted. "In fact they were based on turtles. The costume designer (Maggie Fletcher) was a nice lady, and she worked hard to develop the blood vessels



on the outside of their suits. In the end, when I got down to Portsmouth to shoot, I looked at these things and went, "Yeah, they're naked!" A huge discussion then ensued, and the costume designer rushed out and bought 500 yards of fishing net and stuck it on them. If you'd seen the whole thing, it would just have looked like a rubber suit, whereas, this way, you only saw the important bits. It was my responsibility not to put naked creatures on television at five in the evening!"

Visual Effects Designer John Friedlander was responsible for the distinctive mask design, sculpting each of the six Sea Devils from a single mould, then making them distinctive by varying their webbing. "They wanted them to be much taller, so the actual Sea Devil head was worn as a hat on top of the actor's head, and they looked out through the necks. I modelled the heads normally in clay, built up

the fin part, and joined them using a kind of netted fabric that I'd found for the webbing." His design was adapted for the monsters' return in *Warriors Of The Deep* (1983) with a more faithful look retained for *Legend Of The Sea Devils* (2022).

Seven days of location filming was allocated to the serial, around Portsmouth and the Isle Of Wight, commencing Thursday 21st October. Stunt arranger Derek Ware recalled filming the Sea Devils' iconic emergence from the sea. "Six stuntmen in hefty costumes had to completely submerge themselves underwater. They wanted very tall people, thank God, so I oversaw that sequence instead. We tried to shoot it back-to-front so that they could go down into the water and the film could be run backwards, but then we realised that the Sea Devils would come out of the water dry." Another complication was that the masks remained full of air, making it impossible for the stuntmen to get under the water, "so we filled the masks with water and got them to kneel down in the sea so they could be submerged."

Stunt performer Stuart Fell remembers the experience well. "The director would shout 'Action!' and we could duck under, count to eight, and then all come up together. We would be holding our breath underwater, but when we came up we still wouldn't be able to breathe because the water would be trapped within the masks." Fell performed most of the solo Sea Devil stunt work on location, but regular stunt performer Terry Walsh was alongside him for the group beach sequence. "We all wore wetsuits under those costumes, which were quite buoyant, and as soon as we ducked under the water our feet came off. If you'd seen the rushes, you'd hear these sea monsters saying 'my foot's come off!'" These shots were recorded early in the morning, around 7am on Wednesday 27th October.

The Sea Devils' distinctive guns were created by visual effects designer Peter Day, using flash wool and gunpowder with an aluminium disc.

For scenes recorded at sea, most of the cast and crew found themselves seasick. Roger

Delgado was afraid of scenes where he'd be required on the water (including the jet-ski sequence where he was doubled by Derek Ware) but reluctantly agreed to film shots for the climax where the Master was floating near the hovercraft in a survival suit.

Sequences at the sea fort were filmed in the Solent, off Whitecliff Bay on the Isle Of Wight, then owned by the Ministry Of Defence but since run as a hotel. Katy Manning paid the price for enjoying some sea larks with her co-star. "I wore a trouser suit which Jon said made me look like a British Rail waiter! It got wet and shrunk, because Jon and I were naughty and kept playing on those [jet-skis]. I had to wear it like that for the rest of the story."

Studio rehearsals commenced on Wednesday 3rd November, with recording for Episodes One and Two taking place at Television Centre's TC8 on Monday 15th and Tuesday 16th. Episodes Three to Six were taped over two more recording blocks, Monday 29th and Tuesday 30th, then Monday 13th and Tuesday 14th December.

Derek Ware stepped in to play the Master for the dramatic sword fight prison sequence. "I arranged the fight between the Doctor and the Master, but I had to double for Delgado as he'd had a car accident a couple of weekends before. The steering wheel had pressed into his chest and cracked some bones. He was having a terrible time catching his breath. I was a fair double, as it happens, but we only had one wig between us."

way for something new. The music was a mistake perhaps, but that's the way I have to work." Clarke felt that "what I was doing wasn't really liked. The only way that you can work as a composer is to do what you like initially, but ultimately you've got to satisfy the producer, and I never really did crack the problem of finding out what Barry Letts liked. If I had, I could have modified my work so that we both liked it. I was told that the audience wouldn't feel comfortable with the funny noises that I was making. The music for *The Sea Devils* certainly sounds like I was having a good time!"

During post-production, minor cuts were made along with losing a whole scene in Episode Two in the Master's cell, where the Master convinces the Governor that they need to steal the naval equipment.

Incidental music was composed by Malcolm Clarke; director Michael Briant was keen to explore an electronic soundscape rather than use Dudley Simpson's more traditional score. "I think Malcolm would agree that it wasn't altogether successful," Briant later admitted. "I asked too much of him. I was trying in every

RECEPTION

The Sea Devils premiered to a rather lowly 6.4 million for Episode One, again due to power blackouts, before rising to 9.7, 8.3, 7.8, 8.3 and 8.3 million for subsequent installments. The story was edited for a special repeat screening over the Christmas period in 1972; this ninety-minute omnibus was watched by 8.7 million viewers and is available to view as part of this Blu-ray collection. The same movie-length version was repeated in May 1974, when 4.6 million viewers watched, and finally screened

on BBC2 in 1992 with viewing figures around the 3.0 - 3.6 million mark.

In a 2013 *Doctor Who Magazine* story poll, *The Sea Devils* came 60th out of 241 stories with a 77% approval rating.

Colour videotapes of the first three episodes were wiped by the BBC, and as per *The Curse Of Peladon*, the restored version presented here on Blu-ray combines higher quality black and white film prints with the colour from lower resolution American tapes returned in the 1980s.

AFTER IMAGE

Malcolm Hulke novelised his story for Target Books, first published in October 1974 with cover by Chris Achilleos and internal illustrations from Alan Willow. It was reprinted with a John Geary cover in paperback and hardback in 1979.

A soundtrack of the serial was issued on CD in October 2006, and a reading of the Target adaptation by Geoffrey Beevers was released in June 2012.

The Sea Devils was released on VHS by BBC Video in September 1995, then issued on DVD alongside *The Silurians* and *Warriors Of The Deep* as part of the *Beneath The Surface* box set.

The Sea Devils have been heavily merchandised over the years, as Weetabix cards, metal models, postcards, posters, art prints, figurines and Character Options action figures.

A rematch with Peter Davison's Fifth Doctor occurred in 1983's *Warriors Of The Deep* which opened Season 21, with an army of redesigned Sea Devils teaming up with their Silurian cousins to once again attempt to reclaim the planet. In a downbeat ending, the creatures were entirely wiped out with the Doctor exclaiming "there should have been another way". They then returned nearly forty years later in *Legend Of The Sea Devils* with Jodie Whittaker's Thirteenth Doctor pitted against pirate Sea Devils in 19th century China. This story was broadcast as a special episode in April 2022, during one of the 'gap years' of that era where a full series did not air.

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DOCTOR WHO

THE COLLECTION

SEASON 9

DISC FIVE

THE SEA DEVILS

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A massive shape scuttles out of the darkness and strikes the earth Overlord down. It is a Mutant – a huge insectoid creature. It moves in a crouch, its back arched and scaly, with huge knobbly vertebrae. The controlling Overlord, the Marshal, has ordered all such Mutants killed instantly.

What was happening to the people of Solos? Why are they gradually turning into Monsters? Hands that become claws, flesh that turns scale-like . . .

When DOCTOR WHO meets the Marshal and Jaeger, he realizes that all is not as it appears to be. The Marshal has a sinister plan to gain control of this planet, and DOCTOR WHO must save Solos from this mad ēarthman, as well as save the Solonians themselves.

DOCTOR WHO scripts – awarded the Writer's Guild Award for the best British children's original drama script.

Cover illustration by Jeff Cummins

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TARGET

DR WHO AND THE MUTANTS

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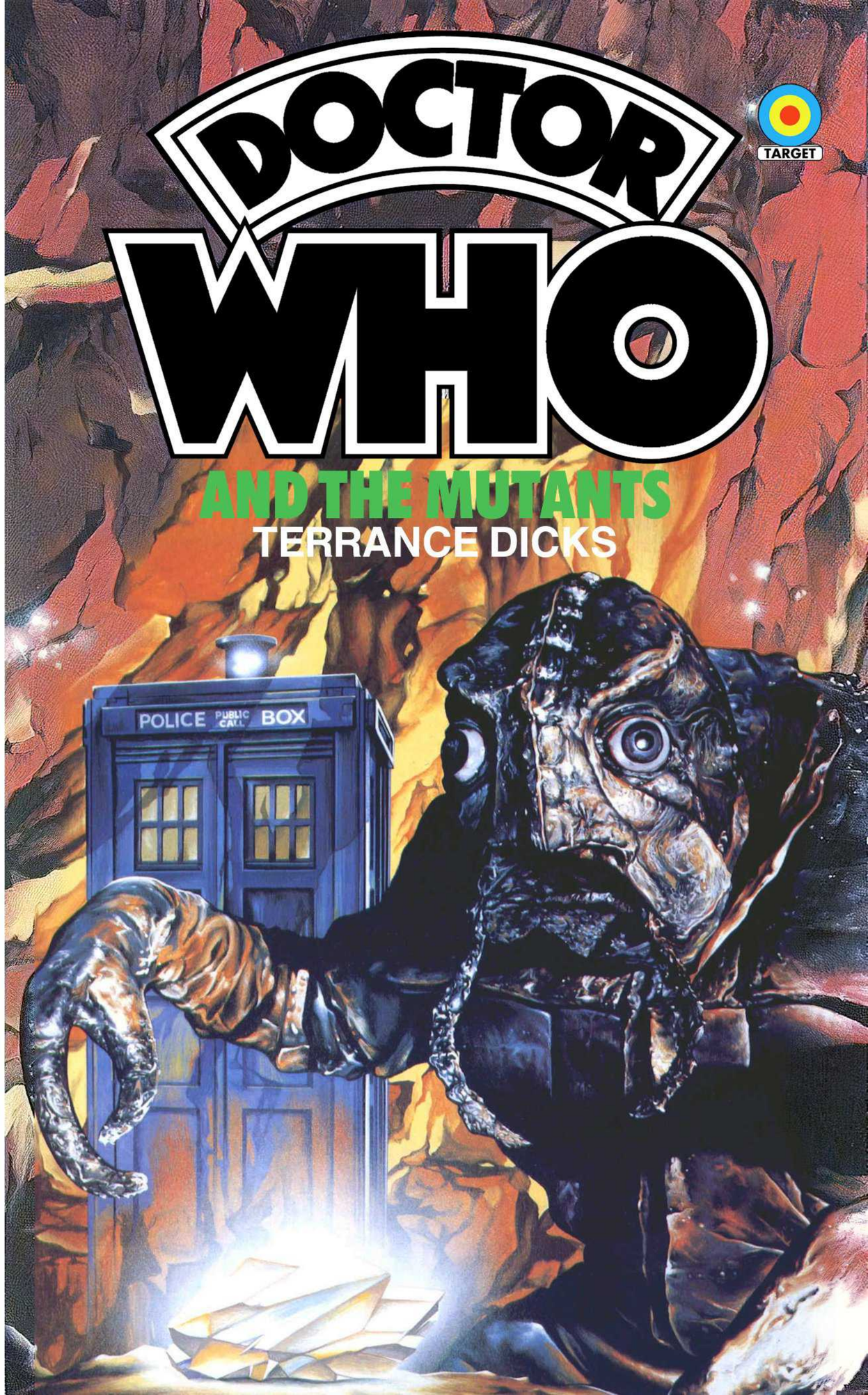

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BBC

DOCTOR WHO

THE COLLECTION SEASON 9

DISC SIX

THE MUTANTS

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BBCBD0566F

THE MUTANTS

SIX EPISODES
STORY CODE NNN BROADCAST 8 APRIL 1972 – 13 MAY 1972
WRITTEN BY BOB BAKER & DAVE MARTIN PRODUCED BY BARRY LETTS DIRECTED BY CHRISTOPHER BARRY

The Doctor and Jo find a planet ravaged by an Earth colonisation force, with its inhabitants undergoing strange transformations...

● AUDIO COMMENTARY
With Katy Manning, Garrick Hagon (Ky), Terrance Dicks, co-writer Bob Baker, director Christopher Barry, special sounds supervisor Brian Hodgson and designer Jeremy Bear.

● INFO TEXT

● MAKING-OF DOCUMENTARY
Cast and crew look back on the making of this story.

● BEHIND THE SOFA
Our viewing panel visit the planet Solos.

● DIVERISTY DOCUMENTARY
Examining racial diversity in *Doctor Who*.

● BBC TRAILS & CONTINUITIES

● HD PHOTO GALLERY
Including rare and unseen images.

● PDF WRITTEN ARCHIVE
Includes scripts and *Radio Times* cuttings.

● DVD VERSIONS
Presented in standard definition, versions of Episodes One and Two used for DVD release, converted to PAL from the only existing NTSC colour tapes.

DEVELOPMENT

"We were given the commission virtually straight after *The Claws Of Axos*," recalled Bob Baker, one half of the 'Bristol Boys' writing team who had made their *Doctor Who* debut the previous season. "I was quite surprised. [But] it was really strong plotting. We had Sky Cities going over a planet that was beginning to die, and it was all the fault of the colonisers. It worked as an ellegory of the British India situation in 1947, with those other ideas mixed in as well." Co-writer Dave Martin explained the genesis of the idea to *Doctor Who Magazine*. "I happened to be talking to the biologist who lived next door," he recalled. "And she said something about the life-cycle of a butterfly, so we looked at those four stages – egg, chrysalis, pupae and butterfly – and applied the process to human beings. The writers were asked to develop their ideas into a six-parter with the working title *Independence*. During the writing process the title changed to *The Emergents* before settling on its final title *The Mutants*.

Experienced director Christopher Barry was assigned to helm the serial; his first job on the series had been as far back as the very first Dalek story in 1963, and he most recently directed the Season 8 finale *The Daemons*. Designer Jeremy Bear was brought on to handle the serial's sets, while newcomer James Acheson made his *Doctor Who* debut as

costume designer – Acheson would continue to work on the programme through the Tom Baker era, and eventually win several Academy Awards and a BAFTA™ for his film work. The six Mutt costumes were made by Acheson himself in the scenery dock at Television Centre, while the masks were constructed by prop maker Allister Bowtell, Acheson's former neighbour and friend. Clothes pegs were used inside the masks to enable the performers to move the mandibles.

Director Christopher Barry was uncomfortable with the serial's references to the British Empire. "I did object – I suppose it wouldn't have been from any thought of it being wrong to knock the British Empire, but more that it might have been inappropriate in a children's story at that time."

PRODUCTION

Location filming began on Monday 7th February, and lasted six days, using a quarry near Dartford and Chislehurst Caves to represent the planet Solos. Dry-ice machines were used to provide the fumes from the planet's soil, and filming areas were dressed with silver-sprayed plants and bracken.

Design newcomer Jeremy Bear wanted to make his mark with the look of this serial. "I wanted to do something that was different to what other designers had been doing. We went down to Chislehurst Caves, and I just smeared wallpaper paste and glitter onto the

walls in various places to make it look glittery." Some of that glitter, along with various painted Solonian symbols, remains to this day, fifty years later, as can be seen in the *Location Location Location* documentary on Disc 5. "Also we went to a chalk quarry in the south side of the Thames, where all the cement works were. All we took there were the smoke machines and the silver-sprayed plants to try to maintain continuity between the location footage and the studio."

Katy Manning remembered the location work as being "Quite treacherous in those quarries, not because of the weather but because I used to twist my ankles trying to climb down those rocky hills and outcrops."

The power blackouts plaguing the country at the time also affected the location shoot, with the crew losing time due to missed alarm calls and losing power to the lights in the caves. Fireworks were used outside the cave to indicate the 'fire storm' witnessed by Jo and Ky.

Studio work commenced in TC4 at Television Centre on Monday 28th February for an initial two-day block. Christopher Barry clashed with designer Jeremy Bear when the studio sessions became beset with problems. He found that the radiation cave was only partially constructed, a section of corridor and various

props were missing, the transfer cubicles weren't ready, the revolving doors didn't work and the entire Marshal's Office set was over the studio's fire safety line. "Much scenery was built by outside contractors," explained the director, "and sometimes things weren't finished or delivered to the studio in proper time. On the whole, my attitude to studio difficulties was a certain quiet rage, and of pained realisation that people would try their best to get things right, and that shouting wasn't going to help matters."

The final two blocks of recording to videotape were held on the 13th, 14th, 27th and 28th March, with an experimental effects session on the 20th. This session focused on Ky's transformation, eventually shot against a yellow CSO background. Christopher Barry recalled this ambitious sequence when talking to *DWM*: "I remember the final mutation of Garrick Hagon as he turns into this butterfly thing. It was a fascinating scene to shoot, and I often quote that as an epitome of CSO achievement, because I think it took about six passes to make that shot."

Various minor cuts were made in post-production, and incidental music was provided by Tristram Cary who had first worked with Christopher Barry on the first Dalek serial.

RECEPTION

The Mutants started strongly, with 9.1 million viewers tuning in for Episode One. Subsequent episodes dipped but then held relatively steady, at 7.8, 7.9, 7.5, 7.9 then 6.5 million viewers.

In a 2013 *Doctor Who Magazine* story poll, the story came 213th out of 241 stories with a 57% approval rating.

"I was happy with parts of *The Mutants*," co-writer Dave Martin told *DWM*, "but I liked

the concept more than the execution." Bob Baker, however, felt "*The Mutants* was our best *Doctor Who*. I remember being very impressed by the monsters, and it was the first time that I felt happy about the way that we'd structured a script."

Colour videotapes of the first two episodes were wiped by the BBC; the restored version presented here on Blu-ray combines higher quality black and white film prints with the colour from lower resolution American tapes returned in the 1980s.

AFTER IMAGE

The Mutants was novelised by Terrance Dicks, with a striking cover by Jeff Cummins. A VHS was released in February 2003, and then on DVD in January 2011.

Incidental music from the story was made available on both versions of *The 50th Anniversary Collection* issued in 2013 and 2014.

DOCTOR WHO

Starring Jon Pertwee

THE TIME MONSTER

by Robert Sloman

The Master is back! Assuming the alias of Professor Thascales at the Newton Research Unit at Cambridge University, he harbours his latest deadly plot to seize control of time itself. Can the Doctor and Jo thwart his terrible plan?

What secrets does the mysterious trident-shaped crystal hold? Why is the ancient city of Atlantis central to the Master's plan? And what mythical terror lies at the heart of the Maze? With time literally against them, the odds might just be too great for the time travellers...

SPECIAL FEATURES

- **Commentary** by John Levene (Benton), Susan Penhaligon (Lakis), Barry Letts (Producer), Marion McDougall (Production Assistant), and writers Graham Duff, Phil Ford, Joe Lidster and James Moran, moderated by Toby Hadoke
- **Between Now... and Now!** Professor Jim Al Khalili looks at the science behind **The Time Monster**, featuring Katy Manning (Jo Grant) and Richard Franklin (Mike Yates)
- **Restoration Comparison** A brief 'before and after' comparison of the picture restoration process used for this DVD
- **Radio Times Billings** (DVD-ROM – PC/Mac)
- **Production Information Subtitles**
- **Photo Gallery**
- **Coming Soon Trailer**
- **Digitally remastered picture and sound quality**

This story was originally broadcast on BBC1 between **20th May – 24th June 1972**

Produced by **Barry Letts**
Directed by **Paul Bernard**

Sleeve text by **Sebastian J Brook** Cover by **Clayton Hickman**

BBC

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ASPECT RATIO	4:3
MAIN SOUNDTRACK	English Mono
DISC FORMAT	DVD9
FEATURE LENGTH	147 mins approx
REGION	2 Colour PAL UK
SUBTITLES	English for the Hard of Hearing
AUDIO NAVIGATION	Available on this release

Please note the certificate has been raised to a PG due to the trailer being classified at a higher certificate than the episodes, extras and commentaries (U).

PG

PARENTAL GUIDANCE. General viewing but some scenes may be unsuitable for young children.

NOT TO BE SOLD SEPARATELY

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THE TIME MONSTER

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DOCTOR WHO

THE COLLECTION SEASON 9

DISC SEVEN

THE TIME MONSTER

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THE TIME MONSTER

SIX EPISODES
STORY CODE 000 BROADCAST 20 MAY 1972 – 24 JUNE 1972
WRITTEN BY ROBERT SLOMAN PRODUCED BY BARRY LETTS DIRECTED BY PAUL BERNARD

The Doctor, Jo and UNIT uncover the Master's latest plot – to unleash a deadly Chronovore onto the world...

DISC SEVEN

- AUDIO COMMENTARY
With John Levene (Sergeant Benton), Susan Penhaligon (Lakis), Barry Letts, production assistant Marion McDougall and a panel of modern British television writers.

- INFO TEXT

- BETWEEN NOW... AND NOW!
A look at the science behind *The Time Monster*.

- BEHIND THE SOFA
Our Season 9 team conclude their watchalong.

- NATIONWIDE
A feature on the BBCTV Special Effects Exhibition, broadcast 07/12/72.

- BBC TRAILS & CONTINUITIES

- HD PHOTO GALLERY

- PDF WRITTEN ARCHIVE

DISC EIGHT

- MAKING-OF DOCUMENTARY
New for Blu-ray; featuring Katy Manning, John Levene and more, hosted by Toby Hadoke.

- JON PERTWEE SKETCH
The Third Doctor finally encounters the Cybermen. From *On The Waterfront*, broadcast 06/05/89.

- THE PANOPTICON ARCHIVE
From September 1992, featuring Ingrid Pitt and Terrance Dicks.

- 50TH ANNIVERSARY ARCHIVE
An interview with Richard Franklin.

- DVD VERSIONS

- DVD RESTORATION COMPARISON

- STUDIO CLOCKS COMPILATION

DEVELOPMENT

After collaborating with Barry Letts on *The Daemons* in 1971, writer Robert Sloman was commissioned for a six-part Dalek serial to conclude Season 9. But when the Daleks were incorporated into Louis Marks' opening story instead, Sloman and Letts sat down together to brainstorm new ideas. Letts was keen that this new story repeat *The Daemons'* blend of mythology and science-ficton ideas, as well as bringing back the character of the Master to end the 1972 series with a bang.

"Each of my stories was triggered by something that I'd seen or felt or been told about," Sloman explained to *Doctor Who Magazine*. "One day I was walking the dog in the park, and I heard a V1 flying rocket. Everyone was in fear and trembling when these flew over London during the war, because as soon as the engine noise stopped, you were in trouble (because the rocket fell to Earth). When it went off elsewhere, you experienced a great sense of relief, despite the fact that some other poor devil had just been blown apart. Anyway, it was obviously just an ordinary aircraft when I was in the park, but something about the low cloud and the trees centred the noise so it sounded exactly like a V1. That got me thinking – some sort of timeslip." In preparing a storyline, Sloman also drew on Greek mythology and in particular the legend of the lost city of Atlantis, visiting Crete and Greece as part of his research.

Sloman was pleased to incorporate the Master into his storyline, having successfully utilised the character in *The Daemons*. "What a great character. The Master was the *id* to the Doctor's *ego*. They are the same character. That would explain all those dodgy bits of plot like "I could kill you now but I'm not going to until I've explained something." It's a terrible pinch from *Forbidden Planet* (the 1950s sci-fi film), but the explanation is that he's the same man divided. I was well on the way to that in my earlier stories with the Master, who, although possessed of super-intelligence, was one-dimensional. Conversely, that was what was attractive about the Doctor – he had flaws,

and he had to deal with them on the run. The Master never really had problems until he came up against the Doctor."

With his storyline accepted, scripts were commissioned in late December 1971. Sloman again worked closely with Barry Letts during the writing process, with Letts polishing the later drafts himself.

Paul Bernard was hired to direct the concluding story of the season, having helmed its opener, *Day Of The Daleks*. He told *DWM*: "*The Time Monster* has a lot of the elements that made *Doctor Who* what it is eternally; the battle between good and evil, the relationship between the Doctor and his sidekick, and a lot of ingenuity and entertainment sprinkled throughout. Yes, it was complex, but isn't that part of what is required of *Doctor Who* – a complexity where you don't have all the answers at your fingertips?"

In casting guest roles for the story, Bernard thought film actress Ingrid Pitt would be perfect for the role of the Atlantean Queen. "I knew of Ingrid from my then ongoing relationship with the film industry. For a queen

of a city like Atlantis, it was obvious that I needed an actress of stature and style that most English actresses didn't have. I'd seen some of her films, and was rather taken with her looks and style, and thought that she might be attracted to the part."

Ingrid Pitt recalled that "it was Jon Pertwee who asked if I'd play the Queen of Atlantis. I had a very pretty costume, and George Cormack (Dalios) was such a sweet old man."

PRODUCTION

Filming commenced on Wednesday 29th March at the BBC's Ealing Film Studios, capturing shots of baby Benton for Episode Six (which would later be reshot with a different baby). The crew then moved on to shoot film material set in Atlantis, along with effects shots of real birds flapping their wings which it was hoped could be used to augment later shots of Kronos. Despite filming a dove, a cockatoo, a chicken and an owl, only some very brief material of the dove would end up in the finished production.

The following day, CSO material was recorded of Kronos which was ultimately abandoned, and the crew moved on to film more Atlantis material.

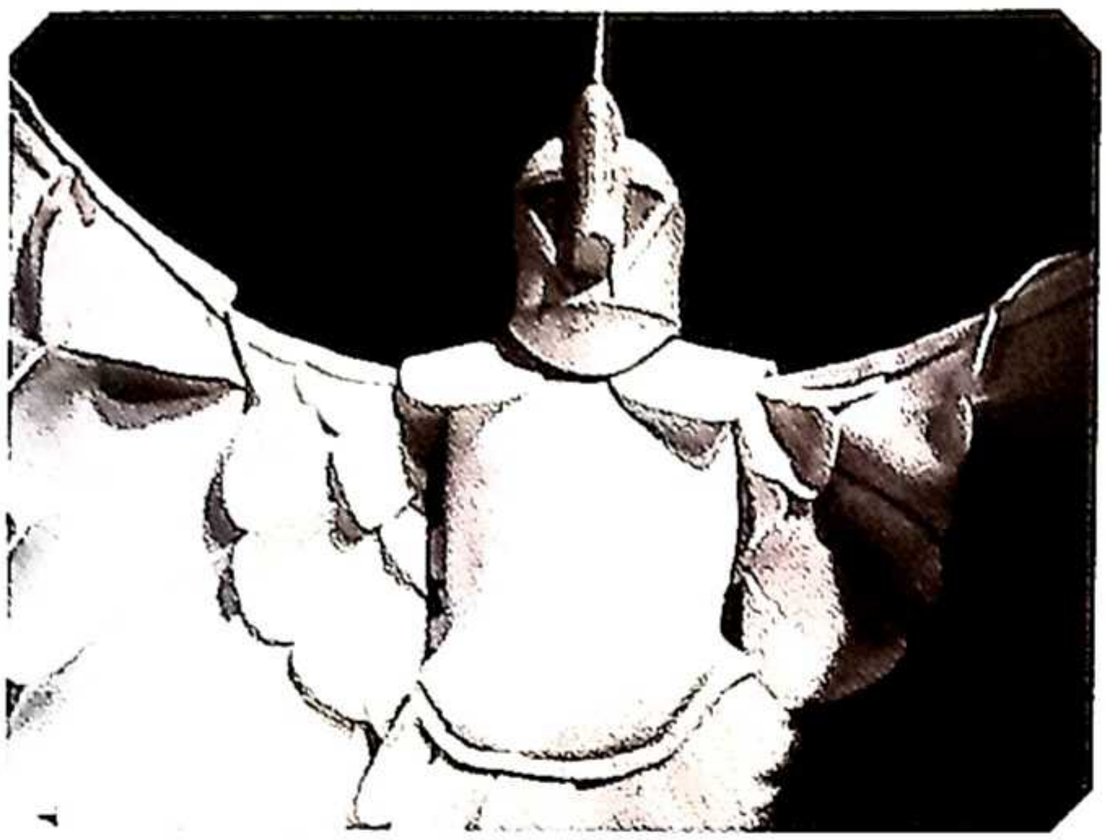
In the first week of April, the crew moved to a 17th century house, Swallowfield Park in Berkshire which doubled for the Newton Institute, filming exterior scenes over two days around the courtyard and clock tower. Two more days of filming on nearby estates captured the remaining material including the knight attack on the UNIT convoy, which resulted in an accident involving the horse and its stunt rider colliding with a Land Rover.

Model filming of the Doctor and Master's TARDISes was later completed for a short sequence in Episode Five.

A readthrough of the entire story was held on Wednesday 12th April, with rehearsals commencing the following day. Studio recording began in TC3 at Television Centre on Tuesday 25th and Wednesday 26th, taping the first two episodes. During rehearsals for the next studio block, extra material was added to Episode Three when it was found to be under-running. Episodes Three and Four were taped on the evenings of Tuesday 9th and Wednesday 10th May.

For *The Time Monster*, designer Tim Gleeson designed a new TARDIS interior set with unique roundels. However, producer Barry Letts disliked this set, which he felt resembled washing-up bowls glued to the walls, and it would never be used again.

Ingrid Pitt joined the cast for the final recording block taped on Tuesday 23rd and Wednesday 24th May, becoming frustrated at the loss of some of her material late in the day. "The only problem for me was trying to establish a new character in a very short time. I was only in the last two episodes, but even



some of that had to be cut." Robert Sloman recalled that "several scenes disappeared from the shooting script, cut for timing reasons or whatever, and she got upset about it when she arrived at the studio." Ingrid told *DWM* that she was informed "that it was because they had run out of videotape, which was terribly frustrating. I had tons of the stuff under my bed at home, which I even offered to fetch!"

Sloman was ultimately disappointed by the realisation of his monster, Kronos. "The lesson has been learned many times to keep the creature in the darkness, but here the costume was on display for all to see. It was just an actor flapping away on pulleys. I envisaged it much more as a shimmer, a vibration, not a character. The important thing was the effect that it should have had."

For Benton actor John Levene, the story holds vivid memories for an altogether different reason – his Episode Six appearance wearing a giant nappy. "You'll see that embarrassed look in my eyes. If I was a fibber I'd tell you that was acting prowess – but it wasn't. Every second I was doing that scene, I thought that the nappy was going to drop off. It's not like I've got this bulging, muscled body, and in those days I certainly didn't have a tan or anything, so I was very self-conscious and I didn't really want to strip off."

With work on *The Time Monster* completed, the ninth season of *Doctor Who* was in the can – although cast and crew would start filming the next season's *Carnival Of Monsters* just a week later.

During post-production, material was removed from various episodes which were found to be over-running. Incidental music was provided by the series' regular composer Dudley Simpson.

RECEPTION

Ratings held relatively steady for the duration of this story; 7.6 million viewers watched Episode One, with 7.4, 8.1, 7.6, 6.0 and 7.6 million returning for the remaining installments.

In a 2013 *Doctor Who Magazine* story poll, *The Time Monster* came 222nd out of 241 stories with a 55% approval rating.

Colour videotapes of the entire serial were wiped by the BBC, so the restored version presented here on Blu-ray combines higher quality black and white film prints with the colour from lower resolution American tapes returned in the 1980s. A black and white low-band videotape of Episode Six was discovered in the BBC's engineering department in 1983 which was then returned to colour using signal from the American 525-line tape.

AFTER IMAGE

The Time Monster was novelised by Terrance Dicks, published in February 1986 by Target Books with a cover painting by Andrew Skilleter.

The story was released on VHS in a limited-edition tin set alongside *Colony In Space* in November 2001, and then on DVD in March 2010 in a *Myths And Legends* box set.

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THE TIME MONSTER

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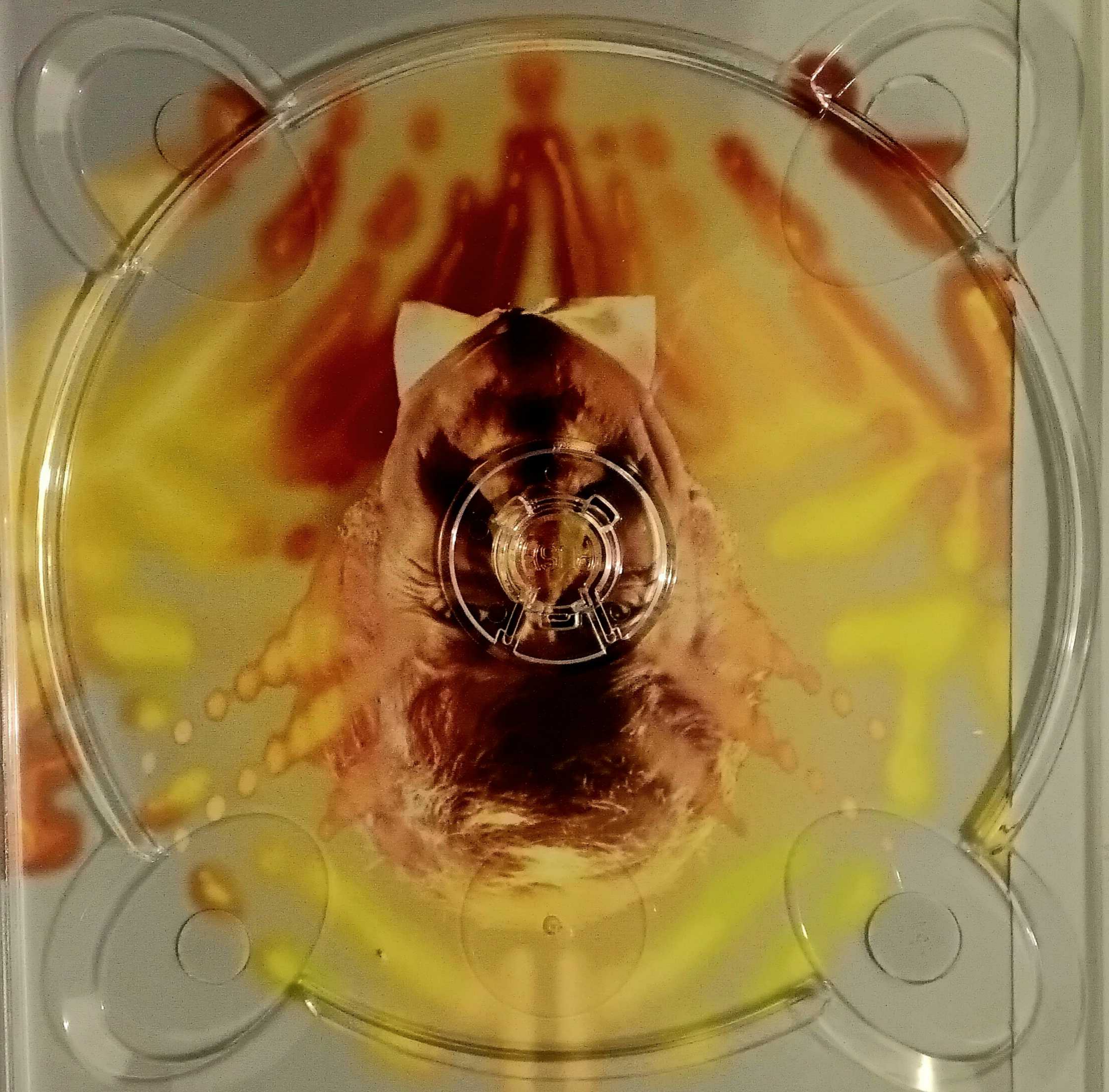
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